BEYOND the CLOCK

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or

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DICK GIORDANO: THE NEW MAN AT THE HELM OF THE BATMAN SAGA
(H.L. Davis)

He has a defect in his hearing; and he is a year older than I am. With these two qualifications, I can say categorically that DC has made the perfect choice in selecting Dick Giordano as the new editor for the main Batman titles... Dick understands artists, writers... the principles of art and storytelling, the problems and techniques of comic book production... and life itself.

I don't know how Dick Giordano arrived at his understanding of life, but the rest comes from many years of experience in comics and commercial art. He began years ago by pencilling for Charlton. He moved up to editing Charlton Comics in the hayday of their superhero efforts with the new Blue Beetle,

Judo Master, Thunderbolt, Sarge Steel, and many more that rolled off the Derby, Connecticut presses.

Editing for DC was the next step for Dick with Teen Titans, Aquaman, Blackhawk, Secret Six, Hawk and Dove, Creeper, Spectre, Witching Hour, and House of Secrets all coming under his blue pencil at one time or another.

Although Dick continued inking DC comics after he left the editor's chair in 1970, he has mainly involved himself in commercial art for the past decade... first as Neal Adams' partner in Continuity Associates, then later in his own Dikart Firm based in Connecticut.

(Dick inks rather than pencils the comic pages because ink work can be interrupted often without having the lack of prolonged mental focus hurt the work. He expects to continue to do some inking after he returns to the DC editorial chair--- although not on books which he edits... THAT IS AGAINST COMPANY POLICY.)

So Dick returns to take on a new assignment at DC: edit "Special Projects," Roy Thomas' new (as-yet-unnamed) barbarian comic, and the core of the Batman saga--- Batman, B&B, and Detective Comics.

Special Projects editing is the work which demands the application of all of Dick's varied experience and talent. "Special Projects" basically means the developing of DC related items for others to publish. This could be something like the recently published Radio Shack-Superman comic or it could mean a Super-hero Cook Book with recipes for kids to follow... which is precisely what Ross Andru and Dick have just finished the art for. His knowledge of editing, art, merchandising, and publishing will all be drawn upon in this Special Projects area.

When Dick Giordano edited for DC in the late sixties, he was part of some in-house conflicts... not on creative policy or the content of the comics... but on how to handle artists and writers. His years of editing at low-paying Charlton had taught Dick to keep the job enjoyable to get the best out of the creators. DC's policy at the time, however, was to rule the creators with an iron hand. However, times and management change; and Dick's easy-going relationship with the members of his creative team is now acceptable to DC... So he returns, no longer being the policy maverick within the Company.

His ability to work in harmony rather than relying on rank to get people to perform makes DC's decision to assign Dick Giordano the job of editing Roy Thomas' new book especially good. Since Roy has self-edited for years, an editor with less understanding of how to work in harmony... and less appreciation of Roy Thomas... could find a difficult task before him.

Dick looks forward with pleasure to working with Roy... not only on the barbarian comic, but also on Batman which is to be another of Roy's writing assignments.

In taking on the three main Batman books, Dick has three aims: (1) maintain thematic consistancy and common continuity throughout the three books; (2) relate the back-ups to the main stories; (3) effect a separation of the personas of Batman and Bruce Wayne... and decrease the emphasis on the Caped Crusader's obsessions.

What Dick means by the first objective is obvious. Justice League and World's Finest will also be tied into the continuity if possible, but, since they are edited by others, this may not be possible. If JLA and World's Finest can't be tied in, Dick plans to just ignore them. That's the old DC system which Dick objects to and thinks was <u>too</u> commonly used... But if necessary, he will continue the system which permits one editor to ignore the work of another. (Dick says he just finished working on an "Earth-46 story.") (ed. note--- Hey, Rich...)

On the matter of relating the back-ups, Dick says that his first preference would be to eliminate them and do 25-page stories. However, if used, they must relate... The back-up would be a story about someone working on the same problem as the main story (such as the different heroes both working to smash a drug ring in different cities) or offering a different view of a common event (such as the different heroes reacting differently to the death of a friend...)

On the matter of what to do with the Batman, Dick is less clear. He thinks the obsession with stamping out the forces

of evil which killed his parents should be a less important factor in driving Batman. A less intense Batman is Dick Giordano's aim. What motivation for crime-fighting will replace Batman's obsession? That is something that Dick must work out with his writers. He won't force them into any direction. Harmony is the key: they must agree to the redefinition and/or redirection of Bruce Wayne's reasons for continuing as the Batman.

What does Dick mean by separating the personas of Bruce Wayne and the Batman? He cites Christopher Reeve's Clark Kent and Superman as an example. Obviously, there are two personalities... the Clark Kent persona is artificially manufactured by Superman, of course, but its obviously clearly different... Unlike Clark Kent and Superman, Bruce Wayne and the Batman are exactly the same persona... just with or without the mask.

It wasn't always this way. In the beginning, Bruce Wayne was almost as foppish as Don Diego (Zorro)... A man who almost never had a serious thought...A man who cared more for polo than for the social ills of the city.

Since Dick sees Brave and Bold as not necessarily having one writer permanently assigned to it, the writers with whom DG will work out the changes for the Batman are mainly Roy Thomas, who will write Batman, and Gerry Conway, who has been assigned to Detective. Dick sees them as a good team since they are close together geographically.

Dick Giordano's creative team is as widely scattered geographically as that of any DC editor. Roy and Gerry are on the West Coast; Jim Aparo (who will draw Brave and Bold) lives in Eastern Connecticut; Don Newton (who will draw the Batman stories in Detective Comics) lives in Arizona; and Irv Novick (who has the assignment of pencilling the Batman in his own book) doesn't live so far away from New York City... chooses to stay away from the Big Apple and the DC offices to the extent that he is as inaccessible as if he lived a lot further away.

Robin is also in for some kind of change. At present, Dick sees Robin as a character who is relatively uninteresting. Either he must be evolved into a more positive part of the Batman saga or he will be sent off on his own... somewhere... anywhere... Again, that's subject to the feelings of the writers... Dick Giordano won't ask them to write something they don't feel comfortable in writing.

Dick expects to spend a lot of time on the phone coordinating his creative team's activities... often on DC's conference phone system.

Finally, a general note on Dick Giordano's editorial changes: Don't look for anything to happen quickly. Dick believes in evolution of character. The changes will come, but slowly... Dick doesn't want the reader to be aware of the change in editorial control. To know when it happened, you'll have to read the splash page credits.

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SCI-FI PROFILE ON RALPH ROBERTS

by

James Cassara

Ralph Roberts is one of the "new" science fiction writers. Not that he's new physically at age 34, but he is fast becoming an established "pro" writer. In the last two years, Roberts has sold some twenty-five science fiction stories and twenty-nine articles to magazines in the US, England, Australia, and New Zealand. He has a story in the November '80 ISAAC ASIMOV'S Science Fiction Magazine entitled "Oh The Things Those Galaxies Say" (He informs us that the story concerns sentient galaxies and claims the record for inventing the largest intelligent creatures ever described in an SF short story). He also has a story called "Future Fable" in the November QUESTAR.

Mr. Roberts currently lives in and is a native of the Asheville, NC area. This interview was conducted on September 20th in Asheville.

BEYOND THE CLOCK: How did you first make the transition from fan to professional writing? Were there any specific connections you made as a fan that helped you become a pro?

ROBERTS: Well, actually I didn't make that sort of transition. I never wrote anything for a fanzine until after making several pro sales. Oh, I knew fanzines existed and I was a science fiction fan for the last fifteen years or so. Just never came in contact with organized fandom as such. But now I collect them and have had articles published in quite a few. I encourage the amateur press, both SF and comic. Some really good work coming out there. Better than some of the pro stuff. So I guess the answer to the second part of your question would be no. But being published in the prozines has sure helped me break into the fanzines.

BTC: Tell us more specifically. How did you first submit your work? Are there any specific qualities you look for in magazines you submit to? Besides how much they pay.

ROBERTS: (laughter) Money is important to a writer or artist. I personally have this habit of eating that has to be supported. But, seriously, when I finish a story, I like to send it first to a magazine that uses that type of material. The only real way to know which is to consistantly read the different magazines that publish your type work. Science fiction for me. So I send it to ASIMOV'S or F&SF or AMAZING or whoever. Usually ASIMOV will get it first because they reject within a week. Don't loose much time that way and they might just buy it. As to how I got started submitting, that's a a bit longer story.

BTC: Go ahead.

ROBERTS: Guess I've always wanted to be a writer. Since grade school anyway. Even got published in the highschool and college literary magazines. And, every once in awhile, I'd sit down and scribble out a story longhand. Wish I could find them now. But, anyway, I never sent anything in because it was just too much trouble to do the typing. And a manuscript's got to be typed or it won't be read. I constantly kick myself for waiting until I was in my thirties to begin pro writing. But then so did Edgar Rice Burroughs and Robert Heinlein. Guess I still got time. But, in 1978 I got into personal computing as a hobby. I have a lot of technical hobbies. So I kluged together my own computer and got hold of a word processing program for it. One day I was sitting at the computer playing some kind of SF game when it suddenly occurred to me that I could use the word processing function to write with. Bingo. My life hasn't been the same since then.

BTC: What did you do then? What was your first sale? Tell us about it.

ROBERTS: The first thing I wrote was a humorous article justifying my personally owning a computer. I pointed out that most people spent a lot of money on their hobbies than I had on mine. I also accused typewriters of misspelling and pointed out that a computer was much better for writing with and thus justified me having one. It ran to a little over 2000 words. I sent it to CREATIVE COMPUTING and they sent me back fifty dollars. They published it as "Down With Typewriters", in the January, 1979 issue. Well, James, I was hooked. I started writing like crazy. Really planned on hitting it big, That's when I first found out about rejection slips. Got a big collection in a mighty short time.

BTC: I know that first sale was a big thrill? Do you still feel something like that when you get an acceptance letter from an editor?

ROBERTS: Sure. Maybe not as big but it's still a really good feeling. Made my fifty-first sale yesterday and it made me almost as excited as the first. Sort of like keeping score in a game, I suppose. You're always trying to beat your personal best. The thrill of victory and all that.

BTC: What was your first science fiction sale?

ROBERTS: That was, believe it or not, to a computer magazine also. And it was my second sale overall. A lot of my stuff at first was closely linked to computers because I knew the field pretty well and was deeply involved in the hobby. Still am. Anyway the story is called "Labor Relations" and appeared in the March-April '79 RECREATIONAL COMPUTING. It was about a robot strike in an automated factory. The robots win but they deserved it. RECREATIONAL COMPUTING also published my second story in their next issue, "What Light Flashes On Yonder Panel." It was a rewrite of Romeo and Juliet except that the two lovers are computers this time around. I also changed the ending so that it comes out happy. They get married. Unfortunally, RC changed editors then and quit using SF stories. But by then, I had sold "A Sailor's Delight" to ASIMOV'S. That was my first sale to a major SF magazine. It came out in the May '80 issue though it was sold in October '79. Lots of leadtime in magazines.

BTC: You said you started writing articles. Do you still do so?

ROBERTS: Sure do. Most are either computer or science fiction related, though. And some humor. I did one recently on why editors swipe the paperclips off of manuscripts they reject. About half do it. The article's been rejected several times but I usually get a row of paper clips across the top. Beats going out and buying them. Plus, it shows that editors actually read the stuff that crosses their desks.

BTC: I guess so (laughter). Do you have a particularly favorite story? Or better yet, favorite sale?

ROBERTS: Yep. Don't even have to think on the favorite sale. That was my first one to ASIMOV'S. That was a real dream come true. I felt that I had really arrived in the science fiction field then. I hadn't, but I felt that way. As to favorite story, that is harder. I'm very proud of "oh The Things Them Galaxies Say" which is in the November ASIMOV. But I'm equally proud of a few novelets which haven't sold yet. Hard to say. I've written close to a hundred stories in the past couple years. Guess I like most of them. Don't mean they're all that good, I just like them.

BTC: Do you have any short term goals? Are there any magazines you would particularly like to be published in?

ROBERTS: Of course. Matter of fact just realized one this past week, my first sale to AMAZING. That's the longest continuously published science fiction magazine, you know. Hugo Gernsback started it in 1926. That story is one of my more humorous ones--- "Them Dang-Blasted Flim Flamming Aliens." It's part of a series of stories I've done whose setting is a futuristic good ol' boys beerjoint. Some mighty weird things can happen in a place like that. And, as far as magazines go that I want to break into, I suppose FANTASY & SCIENCE FICTION tops the list at the moment. Lots of professional prestege to getting in there. Think I've got five stories submitted to the them.

BTC: Have you considered submitting to the comic industry? I understand there's a certain bird story you'd like to do?

ROBERTS: (laughter) You've done your homework. Yep, I'm in the process of doing a Howard the Duck script for submission to

Marvel. Being heavily into puns, that type of story appeals to me. But, I'd like to do some of the more serious science fiction and super hero stuff also. I currently have stories in at EPIC and STAR FORCES out in San Francisco. Definitely going to try more.

BTC: Would you like to write in conjunction with an artist?

ROBERTS: Depends on what she looks like. Seriously, I think I would like to collaborate with someone on science fiction comics. Better interplay of ideas than just writing a script and trying to find an artist that could draw it.

BTC: Getting back to prose. What are your plans for longer formats?

ROBERTS: Got three novels in various stages of completion. Hope to sell at least one of them soon and write several more. Obviously selling short stories is good but it takes the novels for real success. Not to mention money.

BTC: Do you think perhaps cmmic books might have sparked you toward becoming a writer?

ROBERTS: Well, to some degree, sure. But, books played a greater part. I had one heck of a large collection when I was a kid though. Man, Would I have some money if I still had 'em. But I remember one thing about comic books that used to really irk me. I had read quite a few of the classics like "The Count of Monte Cristo", etc. They came out in Classics Illustrated Comics, and it used to bug me that they left so much out. Too many pictures I suppose (laughter). So I'd read the comic book and if it was good, I'd get hold of the actual book and read the whole story. Maybe that was good after all.

BTC: I see our time is about up. Any final advice to aspiring writers? Where can they submit their work? What's the best field to break into?

ROBERTS: No question as to the best field to start in--- that is science fiction. More magazines of that genre use original short fiction than in any other. A good investment is the book Writer's Market. That not only gives you the addresses of various mags to submit to, but shows correct manuscript formats and what to offer in production rights.

BTC: Thank you.

ROBERTS: Anytime. Write on.

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EDITORIAL NOTE: Mr. Roberts is a very fascinating personality, both as a person and a writer. We feel that the Science Fiction field is opening up for this new talent; Ralph will become one of the "bright new stars" in the heavens. For a better insight into the man, we suggest that you send $2.00 for Ralph's PUNZINE entitled PUNGENTLY. It's a new experience in small press. The address is as follows:

Ralph Roberts
PO Box 8549
Asheville, NC 28814

In the meantime, buy some of the mags sporting some of Ralph's Work. We're sure you won't be disappointed.

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Due to technical problems in reproducing some of the fine lines on the piece of Marshall Roger's art, we had to omit it for this issue. However, it will be in the next issue.

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THE TIMING
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of BATMEN
BUTCH GUICE '90

THE CHRONOLOGY OF THE BATMAN
(Part I)
by Rich Morrissey

One of the most fascinating aspects of a continuing character in the comics, at least to my mind, is the relationship of his time to real time. To a large extent, this relationship is left to the discretion of the individual writer and artist--- a few, like Frank King and Dick Moores in Gasoline Alley, have chosen to age their characters at the same rate as normal people; but others, like Hank Ketcham in Dennis the Menace, haven't aged their characters at all. Most characters in adventure comic strips, including the Batman, have taken an intermediate tack---the characters do grow older, but only very gradually. Robin, for instance, has been working with Batman for 40 years at this writing; but it took 29 years before he graduated from high school; and in the succeeding 11 years he apparently didn't spend enough time at college to graduate; and he's still referred to as "The Teen Wonder." Even Batman, although his age is never specifically given, would be old enough for Social Security if he were a real person who'd been fighting crime for as long as he has.

Nevertheless, aside from his (and his friends' and enemies') failure to age at the usual rate, Batman's adventures have been remarkably consistent over the years---both substantially and chronologically. In general, previous stories have been (particularly in the older stories) referred to as having taken place around the time of publication--- the dates often seen on Batcave trophies are examples of this. This consistency was probably due to the fact that the series had one head writer, Bill Finger, throughout its first quarter century of existence, and that both he and most of his successors believed in keeping the chronology and established facts as consistent as possible.

For this reason, it's not at all difficult to consider all the Batman stories as part of a single continuum--- in fact, Michael Fleisher did exactly that in his ENCYCLOPEDIA OF COMIC BOOK HEROES, which may well have started off with the Batman series at least partially for that reason. However, the unavoidable fact that Batman, and especially Robin, have not aged much more than a decade in that time remains a serious stumbling block.

The apparent discrepancy was alleviated to a large extent when Julius Schwartz revealed, in several FLASH and JUSTICE LEAGUE stories in the early '60's, that the Justice League of the '60's and the Justice Society of the '40's existed on parallel Earths--- and this provided the perfect explanation. As Batman had appeared with both groups, there had to be at least two different Batmen on the two Earths--- thus an explanation for the relative youth of Batman and Robin of Earth I. The hero then appearing, belonging to the Justice League, was not the same Batman (and Robin) who was active, and occasionally appeared with the Justice Society from 1939 on.

With this in mind, I'd like to consider the Batman stories from the beginning, and work out their chronology. I'm making two assumptions here: (1) that most stories took place at, or near, the time of publication, and (2) that the recurring characters do age at the same rate as real people, even if they're not always depicted as such in the illustrations. Both assumptions are open to question, but I think both are reasonable ones for my purposes, and for the purposes of the Batman strip.

Assumption (1) is supported by a great many stories, which often contain reference to politicians and events (as World War II) that were current at the time they were published. Assumption (2) is supported by less evidence, but the fact that the time of occurrence of past stories is usually given accurately supports it. For example, "The Carbon Copy Crimes," published in 1946, referred correctly to the 1940 "Case of the Prophetic Pictures" as having taken place six years earlier. (Both stories were reprinted in Detective Comics #442.) Again, "The Man Behind the Red Hood," the 1950 story that revealed the origin of the Joker, established that Batman had first met this villain, then known as the Red Hood, ten years before--- which would indeed place the flashback just before the Joker's first appearance in 1940! Moreover, the story also contained a 22-year-old criminal who was rejected as a possibility for the Red Hood because he would have

been "a kid of 12" in 1940--- thus indicating that the people in Batman's world do age normally.

The logical place to begin, therefore, is with the very first Batman stories--- the ones dealing with the character who appeared with the Justice Society and was active during and before World War II. His world is known as "Earth-Two" in the current DC continuity, and the world of the later, present Batman as "Earth-One." (As Julie Schwartz has observed, the names should properly have been reversed--- but they were so chosen because "Earth-One" was where most of the mainstream DC stories took place when the Earths were named.) That we are on the right track by dating his adventures around the time of publication is confirmed by even the recent JSA and Huntress stories, which continue to verify that the Batman and the other Earth-2 heroes got their start around the beginning of the Second World War.

Fleisher's ENCYCLOPEDIA uses some dates given in the early stories--- the murder of Bruce Wayne's parents "fifteen years ago" as of 1939, along with his apparent age at the time--- to estimate the year of Bruce's birth as 1915. This is a very reasonable date for the Earth-2 Batman, and the one I'll accept. E. Nelson Bridwell has argued that Dick was 18 in 1950, basing his date on a story that year (reprinted in Detective #444) that shows one of his classmates graduating from high school. The evidence isn't conclusive (Dick could have graduated at 17 or earlier, and it isn't uncommon for students of different years to share classes in high school) but I see no reason not to accept it, as it's unlikely that Robin was any younger than 8 years old when he began his career in 1940. This would place the year of Dick Grayson's birth as 1932.

"The Case of the Chemical Syndicate" wasn't Batman's first case, as Commissioner Gordon had already heard of him at the time it opened--- but it was clearly one of his first. Bruce Wayne was 24 at the time. The stories for the next eleven years can very easily be accepted as written, with very few changes--- although Robin looks older than he really was for the first few years, and slightly younger than he should be toward the end, it averages out very well.

Even the stories for the next five years--- 1950 thru 1955--- need few changes to fit into the chronology. Dick Grayson probably (on this Earth) attended a college and law school in Gotham City, continuing to live at home and to accompany Batman as Robin. The small fraction of stories in which Dick was demonstrably in high school could be either accounts of earlier adventures on Earth-2, accounts of stories that later took place on the first Earth (after all, there've been many DC stories, like the Legion of Super-Heroes series, dealing with events that happen in our future) or, occasionally, totally apocryphal. In this category (or the future Earth-1 category) is probably included in the 1953 story in which Two-Face returned to crime--- he was referred to as Harvey Dent in that story, whereas on Earth-2 (one of the few inconsistencies the two Earths are invaluable in resolving) his name was Harvey Kent. In all probability, the Two-Face of Earth Two never returned to crime after his reformation.

After all, we know that, in spite of the 1954 story in which the Catwoman returned to crime, she reformed permanently on Earth-2. (Both this and the Two-Face story probably took place much later on Earth-1, and were anticipated here by the writers who, as yet unfamiliar with the two-Earth setup, needed some explanation for these two to remain criminals.) As revealed in the Huntress' origin story in DC Super-Stars #17, Selina Kyle recovered from her amnesia, reconciled herself with the law--- and, in 1955, she and Bruce Wayne were married. From this point on, the stories published in the Batman magazines can obviously no longer be considered current adventures of the Earth-two Batman--- but exactly when the Earth-1 Batman began his career is a subject I'll leave until my concluding installment.

The further history of the Earth-2 Batman can be sketched out relatively well from the aforementioned Huntress origin, and other DC stories in later years set on Earth-2. We know that Dick Grayson became a lawyer in later years (from the later Huntress stories), so presumably he, as noted, spent three years in law school following his four years of college. This places his graduation and admission to the bar in 1957, the same year Bruce Wayne's daughter Helena was born. This, DC Super-Stars #17 tells us, is right around the time "the Boy Wonder ...flew away," presumably getting a job

and leaving home at last, and "the Batman took a back seat to... Bruce Wayne... social activist." He was 42 years old by now; and Robin, at 25, became the major crimefighter in Gotham City.

Joe Staton's art indicates that he dropped his old costume at this point, for the Neal Adams-designed one he was to resume many years later. By 1967, however, Robin had adopted a much darker uniform similar to his mentor's, at the time he was admitted to the Justice Society in JLA #55. But like those of the other JSA members, this uniform was badly torn by the villains of that issue, and by #56, he'd replaced it by an even more Batman-derived outfit of slightly different cut. This costume (which also appeared on the cover of #55) he continued to wear for the next few years. In 1971 (JLA #92), he gave one of the old Adams' costumes to his Earth-1 counterpart, who liked it but decided not to adopt it permanently. The Earth-2 Robin still liked the brighter outfit, though, and though he was still wearing the gray one in the summer of 1975 (JLA #124) he returned permanently to the Adams costume a few months later, in All-Star Comics #58.

During all this time, the Earth-2 Batman was in "semi-retirement," but, according to several stories, he still went out on special cases. "The Angel, the Rock, and the Cowl" in Brave and Bold #84 (in which Batman thought back to a World War II adventure with Sgt. Rock) was definitely an adventure of the Earth-2 Batman, as may have been some other B&B stories featuring the Spectre and Wildcat. JLA #135-137 featured what was almost certainly his last case with the JSA, a case taking him and Robin to the world of the original Captain Marvel. This was in the summer of 1976, and in the fall of that year came the tragic end of his career.

DC Super-Stars #17 (once again) relates the story of Batman's last case--- in which the criminal he tracked down turned out to be his own wife Selina, who'd been blackmailed by a former henchman into resuming her Catwoman identity one last time. In the confusion, she fell off the balcony to her death, and the stunned Bruce Wayne burned his costume, abandoned his Batman career, and soon settled down into an appointment as James Gordon's replacement as police commissioner. By this time Dick Grayson was a foreign diplomat, long gone from Gotham City, and it fell to Bruce's daughter, Helena Wayne, to take on her own costumed identity as the Huntress and capture the criminal responsible for her mother's death.

Two years later, in Adventure Comics #462, Batman was forced to resume his costume by a small-time criminal, endowed with mystic powers by a sorcerer, who blamed Bruce Wayne for his imprisonment. The criminal eventually destroyed himself, but not without the Batman paying the ultimate price. At one point author Levitz referred to the Huntress, who'd become a JSA member at this point, "having lost both her parents within a single year" but this is contradicted by a Batman Family story in which she had graduated from law school, at the age of 21, while then Commissioner Wayne was still alive. As a result, the evidence supports placing this story, and Bruce Wayne's death, in late 1978. He was 63, survived by a 46 year-old "adopted son" and a 21-year-old daughter. Although many readers have criticized the almost irrelevant circumstances of his death, the end of a career that spanned almost 40 years and included many classic stories couldn't help but be powerful.

Recapitulating the chronology of the ORIGINAL BATMAN.....

LIFE OF BATMAN OF EARTH-TWO

1915: Bruce Wayne born.

1924: Dr. and Mrs. Wayne murdered by Joe Chill. Bruce vows to devote his life to fighting crime.

1932: Dick Grayson born.

1939: Bruce Wayne begins his career as the Bat-Man. Dick Grayson's parents killed by "Boss" Zucco; Dick becomes Bruce's ward.

1940: Dick Grayson begins his Robin career. He and Batman meet the Joker (originally the Red Hood) and the Catwoman (Selina Kyle) for the first time. Batman is admitted to the Justice Society as a charter (honorary) member.

1941: Batman and Robin meet the Penguin for the first time.

1942: Batman's first encounter with Two-Face (Harvey Kent).

1943: Two-Face receives plastic surgery and reforms.

1950: Dick Grayson graduates from high school and begins commuting to college. The Catwoman recovers her memory and reforms.

1954: Dick Grayson graduates from college and enters law school.

1955: Bruce Wayne and Selina Kyle marry.

1957: Helena Wayne born. Dick Grayson graduates from law school and passes the bar exam. Batman goes into semi-retirement as Robin increases his activity and changes his costume.

1967: Robin admitted to the Justice Society as a full member. Changes to new, Batman-inspired outfit.

1975: Robin returns to more colorful outfit. He is instrumental in the formation of the "Supersquad," with Power Girl and the Star-Spangled Kid unofficially, and later officially, added to the JSA roster.

1976: Last appearance of Batman with the JSA. Selina Wayne killed. Batman retires; Helena Wayne assumes her Huntress identity.

1977: The Huntress admitted to the Justice Society.

1978: Helena Wayne graduates *magna cum laude* from Harvard Law School, and becomes a partner in the firm of Cranston, Grayson, and Wayne. The Batman is killed by the machinations of sorcerer Fredric Vaux.

R.I.P.
Bruce Wayne
1915-1978

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The FANDOM DIRECTORY will be published on or about [redacted] March 15, 1981.

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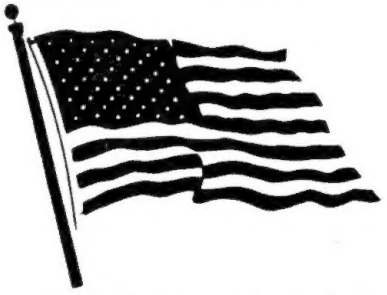

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